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fail to charm a sensitive artistic nature, and Mr. Poznanski bears with him pleasant remembrances of his visit to the Rockland Female Institute, and its hospitable and cultivated inmates.

Professor A. Buechel deserves our warm commendation for the rare excellence which his pupils exhibited—an excellence which could only spring from enlightened, conscientious and thorough tuition.

We have received from Mr. Albert Weber, the following communication, which tells of the prosperity of his House, and we cordially congratulate him upon a success which the merit of his instruments has fairly won.

WEBER PIANOFORTE WAREHOUSES,
429 Broome street,
December 31, 1867.

HENRY C. WATSON,

SIR,—The close of each year brings to every business man on one hand, its comparison with former years, and especially the one preceding the same; and on the other the hopes and doubts of the incoming year. This is more than usually the case at the close of the present year, because the business year of 1867 has been generally a most disastrous one to the mercantile community, and still more so to the manufacturing interest, which shows immense falling off compared with 1866. The manufacture of pianos has been no exception.

Nevertheless, while the decrease of the manufacture of pianos in the aggregate has been *very large*, the Internal Revenue statistics show that the sale of the "Weber" Pianos has INCREASED FORTY-FIVE PER CENT. in the year 1867 in comparison with 1866.

This unprecedented and glorious result is due to the great energy and perseverance of my agents, and the partiality of my friends and patrons who have vied with each other in properly placing my pianos before an appreciating public. To them, therefore, I bring with my congratulations of a "*Happy and prosperous New Year*," my heartfelt thanks for all their exertions in my behalf, and beg of them to "Press on in the good work," and no efforts of mine shall be wanting which will bear them out in the praises they bestow on the instruments and which will enhance our mutual interest.

I enter the year of 1868 fully relying on *your* kindness and support, and doubt not its close will find my instruments higher if possible in reputation and higher in the number of sales—especially as my new *Concert Grand* has found the unanimous approval of the press and favor of every good musician and critic, who unite in placing them second to none manufactured.

Hoping that I shall often hear from you, I am yours, very truly,

A. WEBER.

IMPROMPTU

ON THE RECENT PRESENTATION OF A GOLD MEDAL, BY A MUSICAL SOCIETY.

A medal of pure gold is the reward of merit high,
It cannot be too pure in grain nor of too fine a die;
But in this free young country, strange things will come to pass,
They give gold medals when they should give leather ones or brass.

CONSERVATORY CONCERT AT HARLEM.

Mr. Charles Fradel, who, with Mr. F. Groux, has established a Conservatory of Music at Harlem, gave an introductory Concert at National Hall, Harlem. A large and fashionable audience attended, and the Concert was carried through most successfully. The artists assisting being Mrs. H. C. Watson, Miss A. Henne, little Miss Groux, Mr. S. B. Mills, Mr. C. Rosa, and Mr. Charles Fradel. The little girl, a mere baby, played several piano pieces with a fluency and correctness quite remarkable for one so young, giving evidence of a talent which, if carefully developed and restrained, may achieve high excellence in the future.

Miss Antonia Henne sang very charmingly, and her efforts were not only warmly received but rewarded by demands for repetition. Her voice has become richer and fuller, and the constant public demand for her services has given her that confidence which alone was needed to enable her to do full justice to her powers.

The Recitations of Mrs. H. C. Watson were a marked feature of the evening. Her rendering of the Poem "The Bells" is a wonderful effort of elocutionary power. There is no reader at present before the public who possesses so perfect a control over the whole register of the voice, and with the same power of modulating its tones to every shade of passionate expression. Mrs. Watson is gifted with great versatility, and can cope as well with the light and humorous as the romantic, grave, or passionate; while her admirable singing gives her a power possessed by no other reader. In addition to "The Bells" she impersonated with rare ability a Scene from "As You Like It," and in consequence of the absence of other artists, she supplied the hiatus by reciting Poë's "Raven," and in a manner so powerful as to excite the admiration of all, bringing down the house with bursts of applause.

Mr. S. B. Mills played magnificently. We have rarely heard him throw himself more completely into his work. He displayed in addition to his perfect mechanism, energy and fire, a delicacy at once rare and tender. We need hardly add that he was completely successful in all he did.

As Mr. Carl Rosa left the building before the second piece which he was announced to play, it is only charitable to suppose that he was really unwell, and as charity covereth a multitude of sins, we will pass over his first performance without comment, simply pitying poor mutilated Vieux-temps. Signor Randolfi gratified the audience by staying away. He too, the poor Randolfi, was "indisposed" to sing in Harlem on Thursday, but was quite well disposed to sing in New York on the next night, Friday. The cool and insolent way in which singers break their engagements with the public, is deserving of the severest reprobation. They are a pampered and over-paid class, and their vanity swells them out like puff-balls. It is a pity that the press and the public do not prick these inflated people, and let the wind out of their pretensions.

Mr. Charles Fradel played in his usual graceful and artistic style, and presided ably at the piano during the evening.

We are glad to learn that the Harlem Conservatory has commenced under very favorable circumstances, and that it promises to be a successful enterprise. Such an institution is much needed in that locality,

and Messrs. Fradel and Groux are well calculated to conduct its various branches to the profit of the pupils.

"ROBERTO IL DIAVOLO" AT THE ACADEMY.

An exceptionally good performance of this Opera was given on Wednesday evening last by Mr. Strakosch's Troupe, Madame La Grange astonishing and delighting all present by her truly admirable portrayal of "Alice." Never have we heard this conscientious and great artiste to such advantage. Singing with all her pristine vigor and power, and with all her usual taste, feeling and refinement, and giving to Meyerbeer's difficult music its true interpretation, she charmed the audience throughout, and the evening was a complete triumph for this distinguished *prima donna*, her "*Vanne desse*" and her share in the concerted music being perfect exemplars of the vocal art. Brignoli, singularly ill-fitted for the part—historically, of course—sang it delightfully, though somewhat lacking in the *elan* demanded by the dashing and brilliant *Sicilienne*. The grand voice of Hermanns is marvellously well suited to the majestic and impressive music allotted by the composer to Bertram, and grandly, broadly and magnificently was the music given by the massive Teuton, although the German language employed by him clashed discordantly with the mellifluous Italian used by his comrades in the Opera. In the great "Cross" scene Madame La Grange imparted the requisite homogeneity by singing in German also in her duo with Hermanns, which was warmly encored; but the unaccompanied trio, superbly effective as musically difficult, enchanting to the ear as intricate to the eye, and marvellously executed as conceived, was—we say it unhesitatingly—the musical sensation of the season! So great is it *per se* and so greatly was it sung by the three artists, La Grange, Brignoli and Hermann, Let Apollo inscribe their names with that of Meyerbeer on one of the proudest tablets in his Temple! if only for this one offering of genius to his melodious Godship! It was tumultuously encored, and the artists called twice enthusiastically before the curtain. The trio in the last act was also gloriously sung, and never have we heard Meyerbeer more worthily and honorably represented than by the three principals of this Opera on Wednesday last. Miss McCulloch is full of promise, and should be carefully tended; She is a vocal plant that will grow to fame, and one America will yet be proud of. La Sangalli danced her way into the good graces of the audience, if not into the favor of the unwarmable Brignoli, who was apparently more pestered by her saltatorial allurements than subjugated, and whose cold embrace and unwilling kiss were not worth a single "*pas*." The chorus and band were generally well up to their work, and the performance of this grand Opera gave the fullest satisfaction to the very crowded house.

OMISSION.—We are compelled to omit this week our Studio Gossip, and also our Musical Review, both of which will appear at length in our next.

A new Russian opera has been successfully given at Moscow: its composer is Siegfried Salomon; its title, "The Rose of the Carpathians."